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The Ohio
UNIVERSITY ALUMNUS
Magazine

APRIL, 1973

The Ohio University Alumnus Magazine

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April, 1973
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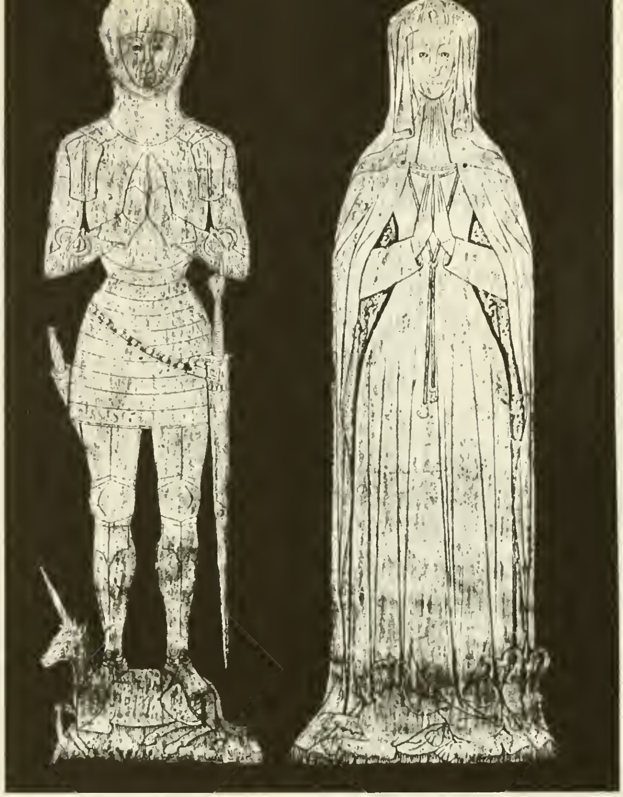
Brasses and Brass Rubbings

by Laurence A. Larson

Larry Larson, a 1956 alumnus of Ohio University, is now an associate professor of botany and teaches plant physiology at the University. After graduation he completed a tour of duty with the Navy, during which time he did some collecting of plant specimens in Alaska. He did his master's degree work in botany at the University of Tennessee, then earned the PhD degree from Purdue in 1963.

Dr. Larson became interested in monumental brasses and brass rubbings when he, his wife (Jo-Anne Rusche '56) and their two daughters spent a sabbatical year in England. Larson's extensive collection of brass rubbings was on month-long exhibit in Alden Library on the Ohio University campus in January, 1972.

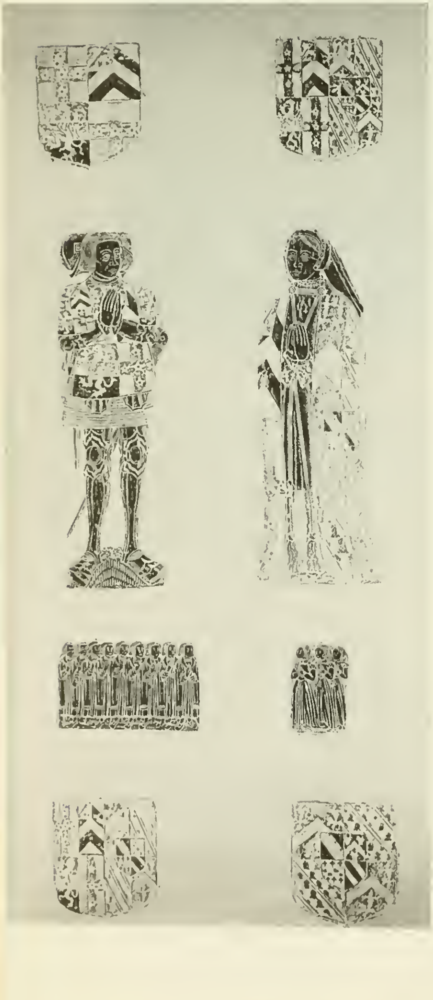


Though death is common to all mortal creatures, only man has built monuments to himself and his own death. Sometimes only a humble pile of stones marks the grave. There have been occasions when the inevitable death of one man resulted in the deaths of hundreds of his slaves in the creation of such eternal monuments as the Egyptian pyramids. Somewhere in between these extremes are three-dimensional figures carved in wood, stone or metal, representing the deceased and placed over the grave. About the 13th century flat monumental brasses, hereinafter referred to simply as brasses, made their first appearance.

I became fascinated with brasses in 1970-71 during my sabbatical year in England, the country with the greatest number of them still in existence. I visited many abbeys, cathedrals and churches to view brasses and I soon became interested in acquiring some sort of duplication of them. Buying a book of reproductions or a poster is the fastest and least expensive method, but I soon found myself thoroughly involved in making what are called brass rubbings.

A rubbing is made by taping a piece of good-quality paper over the brass and rubbing it with colored wax. Black wax on white paper and gold wax on black paper are the most common, but any combination can be used. As the rubbing progresses the image of the engraving appears on the paper, much as the image on a coin appears when paper, placed over the coin, is rubbed with a pencil.

The use of heraldry in the costume is an unusual feature in this 16th century brass.



The finished rubbing is a major achievement, one which usually is framed and hung conspicuously at home to confront all visitors. But perhaps a more interesting and challenging aspect of the rubbing procedure is the arranging for permission to rub a brass, for permission must be gained from the vicar of the church involved. One could take a chance and pop in on the vicar to request permission to rub that very day; but I found it advisable to secure prior permission by writing several weeks in advance and suggesting two or three alternative dates. I found that permission was readily granted in most cases, perhaps because I preferred local parish churches to abbeys and cathedrals. The parish church was usually more accessible, there were few tourists, I had more interesting personal experiences and the size of the church apparently had no bearing upon the quality of the brasses inside.

Most monumental brasses were executed between 1250 and 1550. These brass plates are 1/16 to 3/16 of an inch thick. Some have figures on rectangular plates with the spaces between the main figure and the edge filled with small figures or designs. Many figure brasses, however, are cut out in silhouette and set into a stone casement, much as a manhole cover is set flush with a sidewalk or street pavement. The casement was then placed over the grave.

Since brasses in European churches and cathedrals quite often were placed in the floor of the building it was essential that they be fixed tight to their casements. This was done by chiseling out the stone to the exact dimensions of the brass and embedding the brass in tar in the casement. Metal rivets were used to further secure the brass to the stone. Since most of these monuments were done from 400 to 700 years ago there has been considerable aging and deterioration of the tar, the casements and the brasses themselves. As a consequence, many brasses now are held only loosely in their casements and some have been lost to unscrupulous souvenir hunters.

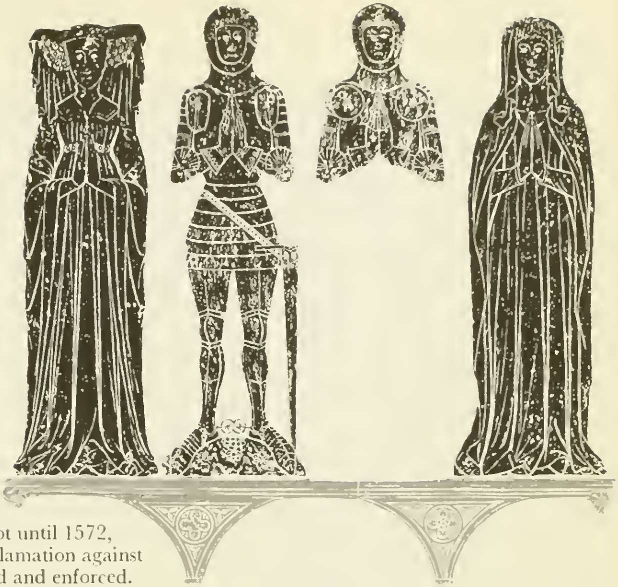
The workshops which produced most British brasses were located in London, Oxford, York and Gloucester. But many medieval engravers wandered from area to area engraving wherever they could find commissions. Most of the brass plate upon which the work was done was imported into England. The engravings were done with a burin, a hard metal rod with a diamond-shaped point and a rounded wooden handle. The engraver used this to gouge out furrows in the metal in the desired pattern. The furrows were often filled with colored enamel, but time has removed almost all traces of color from the brasses and now only the engraving remains.

A brass commemorating Bishop Yso von Wilpe, located in the church of St. Andrew at Verden, Germany, is thought to be the earliest known surviving brass. It dates from 1231. The oldest extant brass in Britain is that of Sir John D'Aubernoun at Stoke, d'Aubernoun, Surrey, and is dated 1277. The brass of Sir Roger de Trumpington, 1289, a rubbing of which is on the cover, is the second oldest in England.

The exact number of brasses engraved between 1200 and 1600 will never be known. Several authorities state that there were about 100,000 brasses engraved and one source puts the figure at 200,000. There are 8,000 surviving brasses in Britain but only 400 survive in the rest of Europe. Wholesale destruction of Continental brasses occurred during the Reformation. Zealots, in an attempt to obliterate everything associated with Rome, destroyed such "popish" memorials.

Destruction of British brasses began in 1536 when Parliament dissolved the monasteries on the pretext of abuse of monastic privileges. Majestic abbeys such as Tintern and Rievaulx were sacked and stripped of everything of value. Priory chapels and conventual churches were plundered. Lincoln Cathedral originally contained 200

A father and son and their wives are shown on this 14th century brass with a nice example of a pedestal.



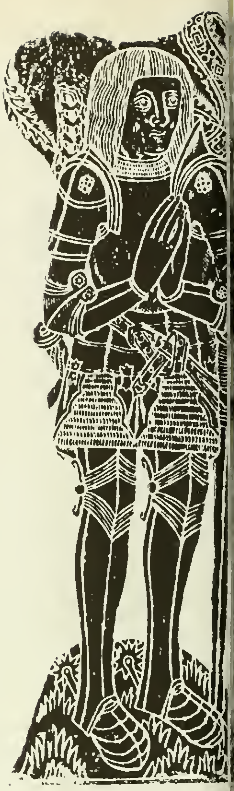
brasses. Not a single figure brass exists there today. Not until 1572, the 14th year of the reign of Elizabeth I, was a "Proclamation against breaking or defacing monuments of Antiquitie" issued and enforced. Then in 1649 Oliver Cromwell came to power and for ten more years brass memorials were destroyed. When Charles II ascended the throne in 1661 the degree of brass destruction decreased. Since that time, however, there has been some further loss through apathy, neglect and thievery.

Of the 8,000 existing brasses in Great Britain, half are figure brasses, ranging in size from six inches to eight feet; and half are inscriptions. A brass might also have a canopy over the figure, a pedestal on which the figure appears to stand and a variety of footrests, animals and heraldry.

The 4,000 British figure brasses have been classified and cataloged. The first really comprehensive catalog, Haine's *Manual of Monumental Brasses*, was published in 1861. Many newly found brasses have been added to this list so that today there are presumably very few unknown brasses in existence. Most of these are probably hidden under wooden floors or organs added to churches during the early 19th century.

Figure brasses may be classified into groups based on costumes such as armor, liturgical vestments, civilian dress, academic gowns, women's dresses, garb of the legal profession, shrouds and merchants' gowns. Herbert Druitt, in his book *A Manual of Costumes as Illustrated by Monumental Brasses*, arranges brasses into four periods. The first covers the years 1230 to 1400. Brasses of this period include cross-legged knights (thought by some to imply the subject had been on a crusade); the addition of a canopy or a pedestal or both, and engravings cut deeply into thick metal plates.

The second period, 1400 to 1500, has engravings which are shallow, with smaller figures; an attempt has been made at shading; flowers and grass appear at the foot of the brass; ladies are often shown in elaborate headdresses; Latin and English begin to replace Norman French in the inscriptions, and small engraving, only a few inches high, representing the subjects' children, are included. An example of this last characteristic is the Ingylton Brass, 1472, showing five daughters under the woman's figure and three sons under the man's. Eventually Ingylton had two more wives and a total of 16 children. The brass is shown on the back cover.



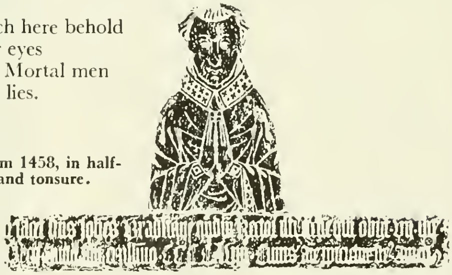
It is from an excursion to rub a brass from this second period that I have some of my most pleasant memories. I had received permission to do a rubbing of the great brass of Sir John Wilcotes and his wife Alice, in the parish church in Great Tew, Oxfordshire. The brass, executed in 1422, and placed in the pavement of the center aisle, is six feet long.

I arrived in Great Tew on a cold but unusually bright February morning. A light snow had fallen the evening before and snow and ice crystals sparkled on the grass and tombstones in the churchyard. The church, St. Michaels, built in the late 1200s, has a splendid stone porch with a Norman doorway. To reach the church I walked through an old stone arch and then some 50 yards down a raised pathway next to the wall of the formal gardens of the Great Tew Manor House. There was St. Michaels, all gray and greenish from age and lichens. On each side of the path to the porch snowdrops and crocuses were blooming.

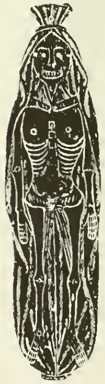
Once inside the church I was delighted to see how bright it was, with much natural light coming through the clerestory. So many churches were dark, and on one occasion I even had to rub by candlelight. I worked through the morning without visitors, not even the vicar or the sexton. At noon when I stopped for a lunch of cold pork pie and a jug of ale I took time to look about. The stone figure of a chain-mailed knight lay under a 13th-century recess, several other brasses were in the center aisle and in the chancel was a life-sized monument to Mary Boulton who died in the early 1880s. The monument, a statue by Chantrey, is of a woman reclining on cushions on a table tomb. She had been reading but the book has slipped away. The stone lady was the only company I had and as I continued the Wolcotes rubbing I sometimes found myself talking to her. I like to think she nodded approval of my rubbing of Sir John and his lady as I gave her a final glance before walking out of the church and into the peaceful churchyard.

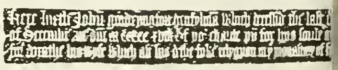
Druitt's third period runs from 1500 to 1650. During this time artistic quality deteriorates; mural brasses and shroud brasses become common; husband and wife are shown kneeling at a prayer desk with the children in the background; chrysomes are often included; more heraldry appears, and verses are included in the inscriptions. An example from the Eager Brass, 1641, in Crondall, Hampshire, depicting a skeleton, reads:

> You earthly imps which here behold
> This picture with your eyes
> Remember the end of Mortal men
> and Where their glory lies.

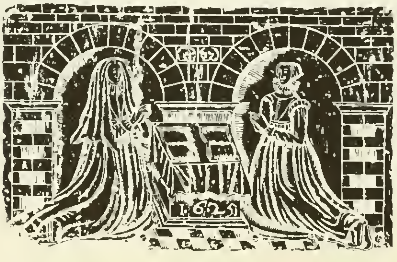


Country parish priest from 1458, in half-effigy in mass vestments and tonsure.

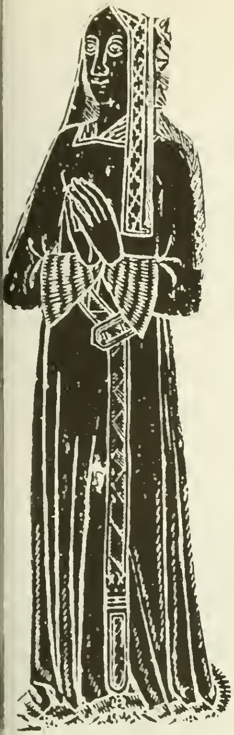




John Goodryngton, 1518. Good example of an emaciated effigy used on shroud brasses which were most common between 1480 and 1520.



A mural brass from the 17th century. Note cluttered appearance and artistic inferiority to earlier works.



16th century brass showing rmor evolution— ote rounded toes which acilitated ground fighting.

Brass engravings were commissioned throughout the Elizabethan period and into the first half of the 17th century, but the quality was far inferior to that of earlier works. The span from 1650 to 1900 comprises Druitt's fourth period. Very few brass effigies were produced and they are of poor quality. Occasionally a brass is produced today but it is neither of the quality nor the size of those of the 13th and 14th centuries. There are very few brasses in the United States and most of them are European ones, in museums or private collections. There is an indent in the Jamestown Memorial Church in Virginia but the brass has been gone a long time. There is a recent brass (1883) in a church in New York City.

Brasses are distributed throughout the British Isles, with heavy concentration in east England. For example, the counties of Kent, Essex and Norfolk have 327, 237 and 232 respectively. The northern counties of Northumberland, Durham and Lancashire have only one, 11 and 17. Of course, the size of the county needs to be considered as well as the total number of brasses per county.

With the locations of brasses scattered throughout England I sometimes found them unexpectedly. One day, driving about the Gloucestershire countryside, I came upon the church of St. Peter and Paul in the parish of Northleach. My catalog of English monumental brasses, a constant companion on these treks, indicated that several 15th and 16th century brasses were in this church. This seemed an ideal time to examine them to determine if I cared to seek permission to rub them. Being more intent upon my catalog than my surroundings, I nearly blundered into the recessional of a parish funeral. As I passed as unobtrusively as possible into the now-empty church I couldn't help but wonder if the deceased were a descendant of William Scors, a tailor who died in 1420 and whose memorial brass I wanted to examine. I never learned if there were any connection.

On another occasion I drove about 15 miles south from my lodgings near the university town of Oxford to rub the brasses in St. Peters, the parish church of Little Wittenham, in a cul-de-sac ending at the River Thames.

From Little Wittenham I was aware of the dominance of the Sinodun Hills, an easy ten-minute walk from the village. On the tops of these hills is a stand of beeches known locally as the Wittenham Clumps. Archeologists' diggings have revealed ancient fortifications up there, built perhaps 2,500 years ago.

The church of St. Peters contains brasses to several people, among them Anne Dunch, born November, 1682, died August, 1683. As was the custom, the memorial to this nine-month-old child is an engraving of an old-looking woman with adult clothes on a body of child-like proportions.

Here at St. Peters was where I had to rub by candlelight. It was the end of October and the shadows were long by tea time (four p.m.). Furthermore, I couldn't locate the confounded light switch. At half past four I was still on my knees finishing John Churmound, 1433, "late" priest of the parish. I wished then that I hadn't dawdled over my lunch, daydreaming up at the Sinodun Hills about the defending Britons fighting off invading northern tribes.

Only a few of the many monumental brasses are illustrated in this article. A thorough study of brasses is of interest and value to students in several areas. The philologist follows changes in the language of the inscriptions; an ecclesiologist is interested in variations in liturgical vestments while an architect would find the style of the canopies of value. And the botanist—well, the botanist would have the fun of making and collecting brass rubbings. ❧

MEMORY: Short and Long of It

by Gary M. Schumacher

For many years American psychologists were concerned primarily with studying the process of learning or how man comes to change his behavior. The two principal learning procedures then under study were *classical conditioning*, typified by Pavlov's work with salivary responses in dogs, and *operant conditioning*, typified by Skinner's studies with bar-pressing behavior in rats. In both procedures man was characterized as a passive organism whose knowledge was just a cumulation of associations. As the philosopher, Locke, has suggested, it seemed man was a blank tablet upon which experience wrote.

Psychologists who emphasized this position argued that the key to understanding the human organism lay in understanding the environment surrounding him. They felt that all behavior could be described in terms of changes in the stimuli which impinged upon the organism and the reinforcements he received from his environment. They placed little, if any, emphasis on the characteristics of the human himself, feeling that these were difficult to study and that they played a small role in man's behavior anyway. In addition, of course, it was argued that we can observe, manipulate and measure stimuli and reinforcements while inherent characteristics of the organism are not available for observation. Since psychologists were very concerned that they be looked upon as scientists studying observables, the road to follow was well-defined.

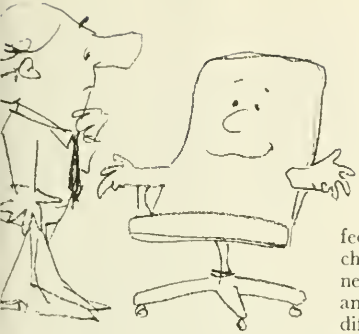
It did not take long for some psychologists to rebel against this strongly environmental position and its narrow view of the scientific approach. Some insisted, for example, that the characteristics of the organism were indeed important. They pointed out that in many situations it was the organism and its characteristics in conjunction with the environment which were responsible for certain events and not the environment alone. They noted, for example, that people interpreted a string of lights going on and off sequentially as a moving light. This, known as the phi phenomenon, is seen in neon signs, on movie marquees and rear turn signals on some modern automobiles.

The characteristics and processes of the organism, then, do seem to be important. In one especially important process man builds up a representation of his environment and this representation, in combination with environmental information, operates to control his behavior. That man represents can be seen in many ways. How often have you walked into a room and felt that something was wrong but couldn't identify the problem? Then you discovered that someone had moved a chair a few feet. Had you learned where that chair was in the classical or operant conditioning sense? I seriously doubt it.

An assistant professor of psychology, Gary Schumacher earned the PhD from Iowa State University in 1970. He teaches human learning and developmental psychology at the University. In conjunction with several colleagues he has presented professional papers on memory processes to the Midwestern Psychological Association.

Dr. Schumacher and his wife grew up on farms in the Midwest and feel a close affinity to the soil. They maintain an extensive vegetable garden, the excess produce of which Mrs. Schumacher cans or freezes for winter use. In these projects they have the enthusiastic help of their two young daughters.

We seem to compile a representation of our environment over time and constantly compare new incoming information to this representation. Where there is a mismatch we are led to action. Recently I sat down in my desk chair and was surprised that it didn't

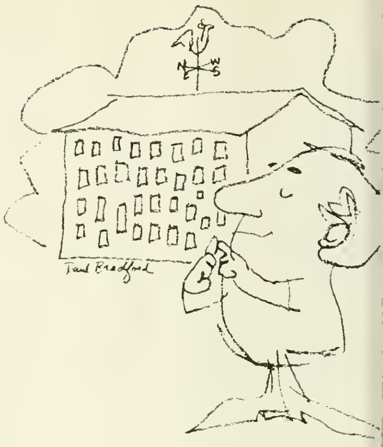


feel like my chair. I stood up and examined it and it *looked* like my chair, but it just didn't *feel* like mine. I checked some of the neighboring offices and found another chair which looked like mine and, upon sitting in it, found that it was in fact mine. The only difference between the two was in the width and padding in the arms. Again it seems unlikely that I would have learned that particular characteristic.

Recent theoretical approaches explaining man's behavior have included ways of handling the characteristics of the organism. One of the most powerful of these approaches is called information processing. Essentially an information processing system has three components: input, output and a channel through which the information flows. A telephone system is an example. Input comes from one speaker, passes through the telephone quipment (the channel) and the output is what is heard by the person at the other end. In information processing systems we can study the characteristics of the channel by noting the relationships between input and output. We can look at the channel's strengths and weaknesses, its speed of processing and the kinds of information with which it has difficulties.

Psychologists now are conceptualizing the human being as an information processing system with environmental stimuli as inputs, responses as outputs and man as the channel. Again by noting the relationship between input and output we can get some view of the characteristics of the channel, its limitations and its strengths. We have noted man as an information processor is extremely limited in the amount of information he can handle at one time. This can be seen by trying to listen to two individuals with similar voice characteristics standing side by side and reading aloud. What is heard is verbal garbage. The human organism cannot process that much information at once. This is also seen in the inefficiency we show when trying to study, listen to a basketball game on the radio, watch a hockey game on TV and carry on a conversation simultaneously.

In addition to this general information about the human information processor, we also are getting some insight into what happens to environmental information after it impinges upon our sensory receptors. Recent evidence indicates that such information first moves into a very short-term sensory register which holds it for about one-fifth of a second. During this brief time-span further processing and selection of information occur. Some of the information moves into a short-term memory, sometimes called primary memory, which holds it for about 30 seconds. This primary memory is a very crucial link in the information-processing sequence. Finally, selected information moves into a long-term memory storage, sometimes called secondary memory, in which it is held permanently. It is with the actions of secondary memory that most of us are familiar, but let us first examine some aspects of primary memory.



If you have a willing friend, try reading the following sequences of numbers to him at the rate of about one digit per second:

a. 5 9 4 6
b. 3 8 7 5 4
c. 9 1 8 3 6 5
d. 4 7 3 1 2 5 6
e. 5 4 8 7 9 2 3 1
f. 6 4 8 9 7 3 5 1 6

As soon as you finish reading each sequence, have him give the numbers back to you. He probably will have no difficulty with the four-, five- and six-number sequences, seven may be a little harder, while eight and nine are more difficult if not impossible. This task shows that primary memory is limited in size, able to hold about seven items. You also probably noted that up to about seven items, recall is remarkably easy, almost trivial.

Give your friend the telephone number 282-1586 and ask him his mother's maiden name, where he works and the name of this magazine. Now ask him to repeat the telephone number. Don't be surprised if he only chuckles. He has just experienced another characteristics of primary memory: it is easily interefered with by incoming information or the performance of new tasks. It seems primary memory is very short-term indeed. Give your victim the number 149-1625, have him wait 30 seconds and then ask him to give it back to you. It will be very easy without the interfering questions because he will rehearse the number and keep it available in primary memory. This process of rehearsal is not only effective in keeping information alive in primary memory but serves as an aid in moving information into secondary memory for permanent storage.

Finally, you might have noted that when your friend was trying to recall some of the numbers his errors were not random, that is, there was some pattern or logic to them. In studies of primary memory psychologists have noted that the most frequent errors are on letters or numbers that sound alike. Thus, if we are asked to recall a series of letters including B, we will find our most frequent errors are in calling it V or P, letters acoustically similar to B. We are more likely to make errors between the words "through" and "threw" in primary memory studies than between "though" and "through", which look alike but sound much different. It seems that information is stored in primary memory on the basis of its acoustic properties.

In summary, then, primary memory is very limited in capacity, of short duration, recalled from easily but is readily interfered with and is acoustic in nature. What role does it play in our overall memory process? Apparently a very important one. It seems to be the workbench of human memory, a temporary place for items which are being further processed for long-term memory or retrieved from long-term memory. Some psychologists have noted that what is in primary memory seems to be what is in our conscious awareness.

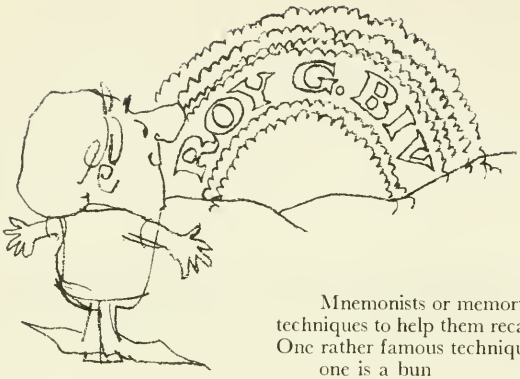
What, then, of long-term or secondary memory? Are its characteristics different? The answer appears to be a very definite yes. While primary memory is limited to six or seven items, secondary memory is virtually infinite in capacity. We seem to have stored a vast array of information from earlier in our lives—our first grade teacher's name, the number of windows on the north side of the house in which we lived three houses ago and who was the first astronaut to set foot on the moon. We may think this type of information is not available but we are constantly surprised by what we remember when properly stimulated. How many of us have had a flood of memories when we've returned to the house in which we were raised?

Retrieval or recall from long-term memory operates in a much different fashion than does that from primary memory. While in primary memory recall is effortless, in secondary memory it often seems more like problem solving than recalling. For example, was the inside front doorknob on the righthand or the lefthand side in the house in which you lived when you were 15? In attempting to recall this information you go back and actively search your memory for the answer. You may even mentally walk up to the door and reach for the knob. In any event, retrieval from secondary memory involves much more effort than retrieval from primary memory.

Two more important characteristics of secondary memory are that information is stored on the basis of semantic or meaningful properties rather than acoustic ones, and that the crux of efficient storage and retrieval from secondary memory is that we organize these meanings. Call in your long-suffering friend once more and give him the following list of words at the rate of one word every four seconds and ask him to recall them in any order: dog, chair, Tom, lamp, cow, horse, Sam, table, Bill, cat, desk, Ed. Probably the words will be recalled in groups including animals, proper names and furniture. Man seems to seek structure or organization to aid him in recalling information. It has been found that when no inherent structure is built into a list of words, humans will try to impose an indiosyncratic structure of their own to facilitate remembering.

Once in an effort to learn how humans would learn if there were no inherent structure, an individual was given the following set of nonsense syllables to learn: YIC, QOM, DUZ, RIJ, NAW, XOL, HUQ, TEF, ZIK, VOB, PAH. To avoid the effort of rote memorization, he invented the following story: "Why, I see, Qom gets Duz, right. Naw, you need excellent hucksters t'have sick vob, pah." It is pretty difficult to find material man cannot organize in some fashion. (Miller, '62)

By the way, do you remember the second telephone number given in this article? If you had noticed its structure you would remember it. Try 1^2, 2^2, 3^2, -4^2, 5^2.



Mnemonists or memory experts have generated numerous techniques to help them recall relatively unstructured information. One rather famous technique employs the rhyme:

one is a bun
two is a shoe
three is a tree
four is a door
five is a hive
six are sticks
seven is heaven
eight is a gate
nine is a line
ten is a hen.

To show how well this works, give your friend the following words, asking him to form a bizarre image between the first word and a bun, the second word and shoe and so on: house, grass, pillow, pen, brick, nose, street, window, ball, table. Give him about five seconds with each word. Now test him. He will probably remember the words easily now, and, somewhat to his surprise, even after several hours. You have forced him to organize the words and given him a plan for recall. We have all used such mnemonic devices at one time or another. Do you remember the colors of the rainbow, in order? Try *ROY G. BIV*: Red, Orange, Yellow, Green, Blue, Indigo, Violet.

There is one last characteristic of secondary memory that should be mentioned: it is related to a process called reconstruction. Research on recall of information from long-term memory indicates that it often seems to be more a process of reconstructing the information than one of just recalling it. Read someone a story and ask him to retell it. Rather than recalling it word for word, he will probably pick key points or ideas and reconstruct the story logically around these elements. This is a very efficient way to remember information, of course, but it also leads to distortion or errors. Who has not experienced the remarkably altered form of a rumor that returns to him after he started it? Why is courtroom testimony of witnesses so inconsistent?

Long-term or secondary memory is vastly different from primary or short-term memory. It is much larger in capacity, longer in duration and different in storage, retrieval and organization. By intelligently organizing and structuring incoming information one can move large amounts of information into long-term memory. The key to efficient long-term retention of information is to organize it effectively so there is a plan for retrieving it.

So it seems there are definitely different kinds of memory, each with its particular characteristics and role in the processing of information. It is also apparent that the characteristics of the organism and his memory stores play an important role in his behavior.

By the way, could you now dial the second telephone number mentioned, or tell what is in seven's heaven?

Miller, G. *Psychology: The Science of Mental Life,* New York: Harper Row, 1962.

How broad the shield?

— Present laws may not be adequate
— Journalists must help in drafting new laws

By Tom Price and Katie Sowle

Price

Sowle

During his senior year at Ohio University Tom Price was editor of The Post, *the student newspaper. He graduated in 1968, the same year he won the SDX Outstanding Male Graduate Award. Following graduation he worked for the* Athens Messenger. *In January, 1973, he left his position of city editor at the newspaper and taught a winter quarter course in reporting at the University. He now devotes full time to freelance writing.*

Price and his wife, the former Beverly Jones '69, live in Athens.

Kathryn Dix Sowle graduated first in her class at the Northwestern University School of Law. She earned her law degree in 1956. She is a member of the Ohio Constitutional Revision Commission and taught communications law at Ohio University in the fall quarter of 1972.

Mrs. Sowle is the wife of Ohio University's president, Claude R. Sowle. They have a daughter and a son.

"I don't think journalists realize how serious the implications of these cases are. They don't realize what has happened to them."

Speaking was a self-described conservative Republican Ohio state representative, one of four Ohio House members of varied politics and philosophies who are seeking to add a journalists' shield amendment to the state constitution.

And he is so right—not only about journalists, but about lawyers and legislators, too.

Reporters who think they are protected by the shield laws currently in effect in some 20 states had better take a close look at the specific laws affecting them before assuming they couldn't follow Peter Bridge, William Farr, Earl Caldwell, Paul Branzburg and others into court because of confidential sources and information.

Lawyers representing journalists would be well-advised to do the same. And legislators seeking to protect the free flow of information with new or amended legislation should make sure they really are providing all the safeguards they intend before finally turning their proposals into law.

A study of the situation in Ohio documents those needs.

William Batchelder, the Ohio representative concerned about journalists' lack of knowledge about their own problems, is prime sponsor of a move to consolidate two existing state shield laws into one state constitutional amendment. He is joined by Donna Pope, another conservative Republican; Claire M. Ball Jr., a self-described moderate Republican and a former county prosecutor; and William Mallory, a black liberal Democrat.

Journalists in Ohio long have assumed that the state's shield laws have protected them from harassment in court. And the amendment's sponsors have assumed the same. But the Farr case, in which an appeals court ruled the California shield statute unconstitutional as far as it interferes with the constitutional prerogatives of the courts, has led the four legislators to believe Ohio should make its shield part of the state constitution—a step perhaps needed in most or all other states with shield legislation.

At first glance, the legislators' proposal seems ideal. Simply consolidating the language of the two existing state statutes, it proclaims: "No person engaged in the work of, connected with, or employed by any newspaper, press association, or radio or television station for the purpose of gathering, procuring, compiling, editing, disseminating, or publishing news, shall be compelled to disclose the source of any information procured or obtained by such person in the course of his employment, in any legal proceeding, trial, or investigation before any court, grand jury, petit jury, or any officer thereof, before the presiding officer of any tribunal, or his agent, or before any commission, department, division, or bureau of this state, or before any county or municipal body, officer or committee thereof."

But research into various court actions around the country indicates that the amendment might not protect:

- Employes of radio and television networks (as opposed to individual stations); newsgathering firms, such as UPI (as opposed to associations, such as AP); magazines and other non-newspaper periodicals; and freelance writers.

In a 1964 law suit, baseball player Orlando Cepeda attempted to compel Timothy Cohane, a writer for *Look* magazine, to reveal the name of a confidential source, and a federal court ruled that the California shield law did not protect magazines because it did not specifically mention magazines.

- Reporters who witness crimes as part of legitimate news-gathering activities.

Paul Branzburg, in researching drug abuse in Louisville, Ky., witnessed illegal use of drugs. The Supreme Court ruled that although the Kentucky shield law protects confidential sources it does not protect a newsman from testifying about events he had observed personally.

- Reporters ordered to testify about information, as opposed to sources.

Although California and New Jersey have source shield laws, Earl Caldwell and Peter Bridge have lost court cases in which they were ordered to testify about information they obtained in confidence. Protection of confidential sources does not necessarily mean protection of information obtained from those sources.

- Newsmen ordered to produce notes, photos, film, tape recordings, documents and other tools of their trade.

The Pennsylvania Supreme Court ruled in 1962 that the word "source" in that state's shield law protects documents, but a dissenting judge argued that the court was expanding the bounds of the legislation, something only the legislature has a right to do. And legal scholars have criticized the decision for the same reason, indicating that newsmen cannot assume that all courts will interpret "source" as including anything other than the identity of a person.

- A newsman after he leaves the news business.

Another aspect of the Farr case was a lower court ruling that, when he left the Los Angeles *Herald-Examiner* to become executive assistant to L.A. District Attorney Joe Busch, Farr forfeited his immunity. The California legislature then rushed a perpetuity clause into the state law.

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- A "messenger," who delivers information but is not actually the "source" of that information.

In a 1966 New Jersey case, editors refused to reveal who physically carried documents to them, but the court ruled that the carrier was not the "source" and therefore had to be identified. The state legislature later amended the statute to cover such cases.

- Student journalists ordered by school administrators to reveal confidential sources of information.

Batchelder believes the proposed Ohio amendment would cover students at state institutions, because officials at those schools would be considered officers of the state. But officials at private schools would not be restricted.

- Reporters ordered to testify before state legislative bodies.

The wording of the proposed amendment covers the courts, the state administrative branch and all county and municipal bodies. But there is no specific mention of the state legislature.

The fact that these weaknesses exist in the Ohio proposal does not mean the amendment's sponsors are trying to write loopholes into the constitution. Except for the reporter who witnesses a crime (whom Batchelder doesn't want to protect but Ball and Mallory do when the reporter is on legitimate newsgathering business, such as Branzburg was), they say they want to write a comprehensive bill.

The problem is that legislators cannot be expected to be aware of all shield needs of journalists. Journalists, themselves, therefore, must be active in the drafting of shield laws and constitutional amendments—by contacting individual legislators, by testifying at legislative hearings, by preparing model statutes on their own, and by being aware of just how much, or how little, protection they actually have. Ohio has had shield legislation for more than 30 years, containing the weaknesses mentioned above, and there has been no general outcry from the press about the need for change. Without such an outcry, however, improved shield legislation will be discussed on the pages of *The Quill* but probably will not appear in state codes or constitutions.

According to Batchelder, whether or not his proposal is adopted by the state legislature and goes to the public for a vote depends greatly on editors, publishers, broadcasting officials and journalism associations. The individual reporter does not carry the political clout of an editor or publisher, and Batchelder questions whether the reporter should act as a lobbyist, even in his own behalf.

Without action by journalists—of whatever management level—Ohio is likely to keep its current shield statutes, with all their weaknesses. Legislators have other concerns more dear to their hearts than protecting journalists, and many special interest groups have plenty of lobbyists to push their own proposals to the forefront.

A model state constitutional amendment, to eliminate the weaknesses mentioned above (except for the student journalist in a private school), might be worded this way:

"No person or organization that is or has been engaged in the work of gathering, procuring, compiling, writing, editing, disseminating, publishing, transmitting, broadcasting, or interpreting news shall be compelled to disclose any information or the source of any information or the means by which any information was obtained, or to produce any notes, tapes, film, photographs, documents, or other materials containing such information or identifying such source, made or obtained by said person or organization in the course of such work, by any judicial, legislative, or administrative body."

Student, Media Personality, Catalys

Today's students are an impressive lot. Some of them are enrolled in dual-major programs in which they take 45 hours of credit over the University minimum requirement of 180 hours and they graduate with a bachelor's degree in each of two areas. Some of them enroll in the Honors College, which will merit them the notation "With Honors" on their diplomas. Some of them have on-campus commitments with University departments, regular assignments for which they may or may not receive work-study compensation. Some of them hold outside jobs in addition to their University careers. At least one of them does all of these.

Robert Pondillo, a Canfield, Ohio, senior, is working toward dual degrees. When he graduates in June he will have a bachelor of science in communication and a bachelor of arts in government with honors. To gain these two degrees he must complete at least 225 hours of credit, which averages out to slightly more than 18 hours of classroom time per quarter.

Pondillo is the host of WOUB Radio's *Open Line* program. This is an hour-long broadcast during which listeners call in and speak directly to Ohio University president Claude Sowle about problems connected with the University. The calls can be about such trivial matters as whether or not a gravel path should be laid down near a residence hall, or about such very important matters as the University budget allocations. As host Pondillo must be alert and diplomatic enough to ease overly garrulous callers off the air, intercept or cover up awkward or too controversial comments from callers and fill air time between calls. At the same time he must not interfere with Dr. Sowle's freedom and willingness to answer questions. He must constantly reevaluate his own role on the program. Sometimes he is a catalyst, bringing about situations with Dr. Sowle which will provoke questions from the audience. Other times he is a foil against which Dr. Sowle can bounce his own opinions, in a public relations effort or to clarify matters on which the president feels the community should be enlightened. On occasion Pondillo tries to pin down the president with probing questions about a University situation. In preparation for any or all of these roles he prepares himself for each show by reading *The Post*, Ohio University's student newspaper, and *The Messenger*, the Athens paper, conducting telephone investigations, pursuing information in the president's office plus anything else that may provide useful material.

PHOTO BY CHARLIE NYE

Once a week WOUB-TV airs a program called *RFD*, designed, according to its producer Gregory Hill, "to provide day-to-day usable consumer information, historical elements and regional pride-building segments in an entertaining, sustaining half-hour package." The setting of the program is a country general store in which Pondillo portrays the clerk. He is faced with and solves a variety of problems which are of immediate relevancy to the local audience. He produces paint-removal hints and recipes, discourses on local plants which can be used as teas or dyes and mediates disputes between various people on the show to illustrate some local problem. For example, in the

nd . . .

Bob Pondillo, right, as the clerk in *R F D's* country store, discusses a problem with one of the regulars on the show, Chuck Stewart.

rural county areas covered by the WOUB-TV signal there has been an increasing difficulty with unscrupulous salesmen. On a recent program Pondillo as the store clerk was conned by a fast-talking salesman into buying an expensive set of encyclopedias which he neither wanted nor needed. But he was swept along by the sales pitch and found himself saddled with a huge bill. Then he learned about the three-day cooling-off period which has been established by law to protect consumers from just such practices. As a person with whom the audience can identify Pondillo followed the situation to its conclusion and informed the public of its rights and liabilities in such a case. But all of this, too, takes preparation and although the writing of the program is done by others than Pondillo, the taping of the show can take as much as ten hours per half-hour segment.

On Saturday mornings Pondillo, under the name of Bob James, has a call-in show on the Athens commercial radio station, WATH. This show, too, must be kept moving and when callers are few and far between Pondillo must keep the air time filled with music and informative talk, the product of advance preparation.

Only an organized individual who budgets his time could keep all these facets of his life running smoothly. Pondillo manages and he maintains a 3.0+ grade-point average at the same time. He is a member of Omicron Delta Kappa, a men's honorary which emphasizes leadership, scholarship and service to the University.

As a result of his organization Pondillo had time to accept when he was asked to be the narrator for the television lead for the new Ohio University movie (See related article, p. 5, *The Ohio Magazine,* December 1972.). He was asked to write and present a television script introducing and following the movie. In the closing segment he moderated a discussion between President Sowle, Jerry Reese, director of admissions, and Douglas Voelz, director of scholarships and grants in the Office of Student Financial Aids. The half-hour program was produced by WSAZ-TV Channel Three in Huntington, West Virginia. The Ohio Educational Network is currently making copies of the program to be distributed as a public service program to cooperating television stations.

Many people who see the program and hear Pondillo's introduction may well be puzzled by the familiar quality of the voice. Anyone who has followed the Ohio University Bobcats in football and enjoyed the half-time performances will have heard Pondillo. He is the voice of the 110 Marching Men of Ohio, and has been for at least three years. He had watched the band during his freshman year and was most unhappy with the announcer at that time. Convinced that he could do better Pondillo petitioned Gene Thrailkill, conductor of the band at that time, for an audition. Thrailkill was very impressed and offered the job to Pondillo who has had it ever since.

But all of these activities are drawing rapidly to a close. Following graduation in June Pondillo hopes to enter law school. His multifaceted undergraduate career has certainly prepared him for the rigorous self-discipline demanded by such a choice. ❧ *PLB*

PHOTO BY HARRY SNAVELY

An Earthy Art

The stubborn, hard clay that covers much of southeastern Ohio is a source of disgruntlement for many area residents. Around Athens, property owners find it too unstable for many building foundations. Summer vegetable gardeners wish it were more fertile and absorbent. But to scores of potters who have settled in the area, it is the good earth.

In the past five years Athens and surrounding communities have experienced a boom in the number of resident ceramic artists. Many are graduates of Ohio University's program in ceramics who decide to stay in the area. Others move here because of the natural, secluded beauty of the rural hills and the abundance of clay available from nearby outlets. Along Court Street and on outlying country roads, shops featuring locally made pottery are springing up.

The increased number of potters may reflect a larger movement on the part of the public back toward handcrafted items. According to Corky Lillich, who graduated with an MFA in ceramics from Ohio University, "People are looking for something away from the take-for-granted plastic nonbreakable world. You go into a store or into someone's home for dishes and they are all white. Maybe you don't feel white. You want something a little more personal and individual."

Pottery-making is not a new process. Early man was in constant contact with clay and discovered he could shape the wet substance with his hands. Possibly by accidentally heating a piece of formed clay he learned that drying and heat made it more durable. Pottery was the first synthetic material discovered, dating back to 15,000-10,000 B.C. It is the perfect combination of what the ancient Greeks regarded as the four elements that make up the world. It is made of earth, shaped by water, dried in air and made durable by fire.

Pottery also has a long history in Ohio. Before white people settled the territory mound-building Indians already had utilized large deposits of native clay. Remains of work unearthed in Ross, Scioto and other southeastern Ohio counties evidence the remarkable skill attained by these prehistoric potters.

Pottery-making on a larger scale began humbly with backyard operations where ponies led by small boys turned wheels which ground native clays. By the early 1800s it was an established industry in the state. As the industry grew Zanesville, Roseville and East Liverpool became prominent ceramic centers, nationally recognized for the quality and volume of their work. The pottery plants used clay in a wide variety of pieces, ranging from art pottery to everyday kitchenware. Today much "period" art pottery, including intricate figurines, animals and vases, is valuable as collector's items.

In the southern rural regions of Ohio early pottery served a utilitarian purpose. Since the area was isolated and cut off from large population areas and shopping outlets, locally produced pottery was kept simple and functional. Because necessity dictated the design and purpose of their wares, folk potters were considered craftsmen, not artists.

The process of making pottery looks simple but involves considerable skill and control. The first step in the process is to mix dry clay with water and sometimes with chemicals to obtain a particular characteristic such as the heat resistance needed in ovenware. The mixed clay is allowed to age a minimum of 6-12 hours and more often for a period of several days. Longer aging increases plasticity, the most important property of clay. The lump of clay selected for a particular piece then is wedged, a process of cutting and kneading to remove air bubbles that could cause a piece to blow up during the firing. The wedged clay is shaped into the desired form by hand, using coils or slabs, or by throwing (a potter's term for shaping) on a potter's wheel. The wheel, operated either by foot or with electricity, spins the centered clay with a fast motion, allowing the potter to shape it in as little as three to five minutes. Creating a form on the wheel requires manipulation of the fingers and knuckles of both hands, one inside and one outside the clay, to apply pressure and draw the clay upward and into the desired shape. After final trimming and alterations in design are completed the wet form is allowed to air dry for several days.

The next process usually is firing. A piece may be fired in a kiln, often a large brick oven that heats to over 2,000 degrees, or it may be glazed and then fired. Kiln firing heats the dry, cold clay form to a temperature sufficiently high to change the physical and chemical properties of the original clay into a new substance with many of the characteristics of stone. Glazing is the process of applying a solution of ground chemicals and water to a piece to achieve a particular color scheme and texture. During firing the glaze liquifies and forms a finishing cover over the surface of the piece. Some forms are fired several times to achieve different color and design effects.

The tools and processes of pottery-making remain much the same as those used thousands of years ago. The basic tool is the potter's hands. With the mechanization of pottery came the potter's wheel, now a common piece of equipment. The oldest known use of a wheel occurred in the Mesopotamian town of Worka around 5,000 B.C.

While some basic similarities in the ceramics process are found among potters, their style and uses of clay for expression are vastly different. To find out about potters and their work I talked with five individuals in the Athens area including University students, professional potters and a sculptor-teacher who uses clay as his medium. Our discussions revealed that the strongest common thread among them was the use of clay. Their perspectives, purposes, philosophies and products were unique to themselves.

Corky Lillich, mentioned earlier, built his own studio behind an antique shop east of Athens. In his kitchen, filled with pots, his cat Frogbelly and his dog Armageddon, the professional potter talked about his products and his working philosophy. For him ceramics is a way of life, a total experience. "It's not something you can go into at nine in the morning and at five in the evening you walk out. Just on the physical level you and your house are covered with clay most of the time. Pots are sitting around and you are using them all the time. You have to live it."

Lillich's work strongly resembles earlier Appalachian folk pottery. He is interested in carrying on the tradition of making simple, functional pots. An ardent spelunker, he has a great respect for the earth, a feeling which comes across in his finished pieces. Their beauty is in simplicity, with earth tones providing color on the clay. Says Lillich, "I don't care about drawing fancy pictures. If I make a teapot I want it to work, to hold enough water and pour well without dripping."

While some contemporary pottery resembles that of earlier eras today's potter must make different decisions than his predecessors about producing work. The availability of inexpensive and more durable kitchenware both frees him to choose what to make and causes a new set of problems. According to George Kokis, head of the ceramics department at the University, the folk potter didn't have to ask why he made a pot. It was needed. Now, potters must face that important question of why. "In a sense," says Kokis, "that is nice because it frees the potter from the necessity of producing a pot. The disadvantage is that a potter no longer has a ready-made patron. He is just like other artists. He has to choose what to make and convince the public of his necessity."

Corky Lillich wedges 20 pounds of clay which will become large bowl.

PHOTO BY JOHN HARLAN

Salt added to the kiln during firing produces a rough surface texture on pottery.

The choice of what type of pot or sculpture to make may be the determinent of a potter's income but the thought of producing only to sell finds little favor among the ceramicists interviewed.

In some potters' work strains of continuity in style are evident. For others the design changes rapidly. Joy Lindskold, a professional potter who works from her farmland studio west of Athens, claims she is addicted to pottery. "I enjoy making pieces that are functional and have some artistic merit, but I don't have much luck in making two identical pots. My mind has gone beyond a pot by the time I am through with it. Or even while I am working on it I am determining how the next one will be changed."

Lindskold's work, both sculptures and functional pieces, ranges from simple clean lines in a thrown bowl to detailed forms cast by hand. How the final product will look often is not known until the final firing is completed. She combines conscious effort to create a certain pot with allowance for the clay to lead her in its own direction. She describes some parts "as definite efforts while other parts are the exercise of whimsy. Opening up a glazed kiln load is going to be like Christmas or like Halloween. Anything can be in there, anything."

PHOTOS BY HARRY SNAVELY

Bright colors and free design characterize Teri Benton's pottery.

Teri Benton, a graduate student in ceramics, works from a conscious mental or drawn image, often making several pieces before arriving at a satisfactory design. For her, "to sit down at a wheel and throw a really nice form and have it work well is a real challenge." Benton's style is continually changing and evolving. Last year she concentrated on making large forms including furniture. Since then she has worked on wine chalices and smaller pieces and now is trying to perfect a teapot style. She also produces some "funky" pieces like ceramic cigarettes and a white wedding cake complete with yellow roses, green leaves and bells—a wedding gift for her brother.

Although Benton sells her work to finance her education she rarely makes pieces to order because it inhibits her freedom. She shuns any production label saying, "I do ceramics because I enjoy it. I like to live with my pieces and to eat from them. I only do what I feel like." Benton also is a painter and carries that artistic ability over to the glazing of pots. Her finished work features bright colors and free design, a contrast to the simple earth-toned pots of Lillich.

The idea of making ceramics just to please the public also disturbs George Kokis. His primary concern is to teach ceramics and create sculptures that investigate a problem. He describes his functional objects as containers and his sculptural forms as objects of containment. About containment as a sculptural attitude Kokis says, "I'm very much interested in volume: the character of volumes, the relationship of volumes. For this, clay is an attractive medium. These days contemporary sculpture, especially steel, is very much concerned not with volumes, but with interjections into space: energy forces that extend through space. Clay can't do that very well."

Asked how he judges the quality of sculpture Kokis said, "A reasonable standard about sculpture, one that I like, might be to insist that it persist as an object of contemplation. It causes me not only to contemplate now but persists in making me contemplate. Pieces I have liked over a period of time keep changing or my perception of them keeps changing. Maybe what intrigued me before no longer does but there is a new intrigue, a new level of involvement. Good works seem to have that capability."

For Joy Lindskold each piece is a creative expression in a new or progressed form.

George Kokis investigates the relationships of volume in his sculptures.

Most potters feel they have a special working relationship with clay. Teri Benton often does her best work when upset. But David Coulter, a senior ceramics major, works best when his emotional state of mind is favorable. He finds clay a peaceful medium, capable of making strong emotional statements about strong positive feelings but not negative feelings like anger or violence.

The relationship Lillich has with clay is somewhat different. He believes each lump of clay has a personality which influences its final form. He particularly likes wet clay with its characteristic plasticity. "It is like a human being," he notes. "It is very soft to the touch or it can be very hard. It can be very warm or very, very cold. It can be stable or unstable. It can express a great deal of humor or it can be quite austere."

Lillich also finds a strong spirit in clay. Like stone, it will eventually break down under natural conditions and be completely recycled. As Lillich mused, "If it lays on the ground long enough it will break down just like a mountain weathers down. Many times I sit down and throw a pot and I wonder who might be in the clay. By that I mean people die and break down. You become dirt and dust again so you are really immortalized in a piece of clay. You've been brought back up again. So, clay does have a strong spirit."

The working relationship with clay also has affected some potter's response to the world outside them. For some it is a vehicle for talking with people. Kokis believes his experiences with clay have enabled him to open out to a whole lot of people "not because of products but the process, what I understand to be the nature of the creative experience. That is to become more open, more trusting of ideas, more confident of yourself."

The potters care not only about the quality of their own work but also about extending it to other people. Lillich is working with a group of craftsmen to raise $169,000 for a working-living-teaching center for Appalachian crafts. If funding is found, the center, to be located in a proposed national park in West Virginia, will open for the public to observe authentic craft items being made.

Kokis has extended the academic ceramics program to Sugar Creek, a small community pottery center near Athens. Here, away from the University, students and rural people work together to explore the possibilities of clay pottery and sculpture.

An indirect extension of the potter's obvious enjoyment of their work filtered through me. My pottery lessons begin next month. ❧ *JC*

Higher Education Needs Help

by Don J. Pease

Don J. Pease represents the 54th House District in the Ohio House of Representatives and serves as chairman of the House Education Committee and as a member of the Ways and Means Committee. He was elected to the Ohio Senate in 1964 for a one-year term and to the Ohio House in 1968, 1970 and 1972. He is a leading legislative expert on education. Pease also is coeditor-publisher of the Oberlin News-Tribune, *which has won 85 state and national awards for excellence in journalism. He received his BS in journalism in 1953 and his MA in government the following year from Ohio University where he served as student body president and as editor of* The Post, *the student newspaper. He is a past member of the Ohio University Alumni Association Board of Directors. Pease did graduate work as a Fulbright scholar at Kings College, University of Durham, England in 1954-55.*

Shock waves went through the public higher education community in January when Governor John J. Gilligan unveiled a new two-year budget providing operating increases of only three percent annually for Ohio colleges and universities.

Ohio University president Claude R. Sowle said he was "bitterly disappointed" with Gilligan's three percent increases in per-student state subsidies. He called the proposed increase "totally unrealistic" and said it would "not even cover inflation."

Clearly, President Sowle was correct. Annual increases of three percent will not cover inflation much less permit improvement. Furthermore, declining enrollments at institutions like Ohio University make the situation worse. Severe belt tightening and budget cuts are likely if the governor's proposals stand. That is bad news.

But here's more bad news. As I researched this article I could find very little sympathy among my fellow legislators or the public for the plight of higher education. Two months after the governor announced his new budget I had not received a single letter from my district (population: 107,000) criticizing the governor's planned appropriation for higher education. Nor had I noted many legislators alarmed by the proposed level of spending. Such lack of concern does not augur well for higher education and its prospects for a substantial boost in state funding.

My great fear is that higher education will not fare very well in appropriations this biennium, nor in the next biennium, nor in the one after that.

Why? Because higher education is misunderstood and underappreciated by legislators and the public and because it is poorly equipped to compete in Columbus for scarce tax resources. The situation is very serious. Fortunately, it need not be chronic.

What is needed is political action—lobbying in the broadest sense—on behalf of higher education in Columbus and all across Ohio.

Ordinarily, people think of lobbying as an activity focused upon legislators. But the weakness of higher education in the legislative arena derives chiefly from misunderstanding and negative attitudes among the general public. Average citizens hear and repeat the often-spurious stories of low professional teaching loads, students being closed out of courses, sophomores never having seen a real professor, radicalism in the classroom, impractical research and so on.

If the basic public attitude toward higher education is positive the lobbying of legislators will be easy. If the public attitude is negative intensive lobbying of legislators can achieve only limited success. So it is the public as well as the legislature which must be wooed on behalf of higher education.

What do I mean when I talk about lobbying? Let's talk about two broad goals for lobbying and three means to the end.

The first goal is to increase the clout of higher education vis-a-vis other areas of state government which also are clamoring for funds. When push comes to shove, higher education is practically helpless in comparison with some competitors for appropriations.

The second goal, equally important, is to improve the climate in Ohio for proper funding of *all* public services. Ohio ranks 47th in per capita state funding for higher education and does not rank much better in other areas.

Keeping in mind the goals, here are three means to the end:

First, lobbying should strive to create a good feeling toward higher education. For the public and for legislators, this mainly involves the traditional public relations or image-making, putting one's best foot forward, engaged in by thousands of organizations.

Every college and university has a public relations office, usually doing a fine job of promoting the individual institution. But who carries out image-making for higher education in general? No one, to my recollection.

"Educators are foolish if they do not acknowledge that the average citizen and the average legislator share some unflattering conceptions of higher education."

Educators are foolish if they do not acknowledge that the average citizen and the average legislator share some unflattering conceptions of higher education. Right or wrong, negative attitudes are there and must be dealt with. I'd like to see a statewide lobbying organization prepare and distribute news releases, pamphlets, folders, filmstrips and newspaper article reprints showing the positive side of Ohio's colleges and universities. Sample topics: the full professors who *do* teach freshman and sophomore classes; examples of university *research* which pays off in direct, understandable benefits to the public—better food, better health care, a better environment; the practical value to average citizens of the *public service* component of a college professor's life; the number of students who are *not* closed out of courses at registration time.

Zeroing in specifically on legislators, dozens of lobbying organizations in Columbus constantly seek to establish good relations with senators and representatives entirely apart from consideration of particular legislation. The Future Farmers of America and other farm groups are better at this activity than are supporters of higher education. On a recent Wednesday, the 50 groups which make up the Ohio Agricultural Council sponsored a "Salute to Legislators" day in Columbus. At an opening breakfast meeting bright-eyed FFA members from all over Ohio greeted their own legislators warmly, led them off to have pictures taken for hometown newspapers and, over breakfast of Ohio bacon and eggs, told legislators about the importance of Ohio agriculture. The adult sector of agriculture provided more of the same at dinner that evening Ohio grown hors d'oeuvres, Ohio wine, Ohio beef, an impressive three-screen slide show about Ohio agriculture. I doubt if a single legislator ended that day without an improved general impression of agriculture.

Why couldn't all college and university alumni associations cooperate in a comparable endeavor in support of higher education?

Second, lobbying should provide legislators with technical information about public problems and about specific legislation, especially in areas affecting higher education. The academic community ought to be ideally equipped for this function: accumulating knowledge is a central mission of higher education. However, to the detriment of higher education this function is not being fulfilled.

Every student of political science knows that legislative bodies across the country handicap themselves with grossly inadequate staffs.

Legislators must have information for decision-making but, perhaps from fear of public criticism, they do not provide themselves with the staff necessary to obtain it. Effective lobbying organizations step in to furnish the information. A good lobbyist finds out what information a legislator wants, sometimes anticipates what he or she may eventually request and puts the lobbying organization's research staff to work.

As a legislator, I'm not happy to rely so heavily on outside, perhaps self-serving information. I doubt any thoughtful legislator is. But until the situation changes prudence demands that higher education recognize the reality. At present in Ohio no organization exists to serve as a pipeline between legislators and the information-gathering resources of higher education. Thus, if university presidents tell legislators the governor's budget for higher education is inadequate and if legislators are inclined to agree, what happens next? Who will suggest a specific alternative? Who will provide the facts and figures to support the alternative? Who will lobby on behalf of the alternative? If no one steps forward, the likelihood of change is small.

Third, lobbying should generate grassroots support for legislation and legislators favorable to higher education. It should also generate grassroots opposition to legislation and legislators which are unfavorable to higher education.

By grassroots response I mean letters, phone calls and personal contacts directed at each individual legislator from average people in his own legislative district. This is by far the most important of all the lobbying steps, yet it seems to be the most difficult for academics to understand. Academics can't seem to fathom the great extent to which Ohio government really is a *representative* democracy—with legislators reflecting the desires, hopes, opinions and, yes, prejudices of their constituents.

"At present in Ohio no organization exists to serve as a pipeline between legislators and the information-gathering resources of higher education."

The key, then, is for a lobbying organization to get constituents of each legislator, the people who will vote for or against him or her at the next election, to express their opinions. And the closer the constituents come to fitting the "average person" mold, the better. A legislator in northern Ohio will pay very little attention to a letter from a university president in southern Ohio. The president is neither a constituent nor an average person. Ten times more persuasive will be a letter from a small businessman in the legislator's neighboring town who writes: "Dear Don; As an OU alum, class of 1961, I understand the governor's budget is pretty rough on higher education. Hope you can do something about it. Let me know, will you?"

The tragedy is that higher education possesses the potential for that kind of highly effective constituent lobbying of legislators. The potential simply isn't realized.

Counting major universities, branches, community colleges, technical institutes and private colleges, there are over 20,000 faculty members and administrators spread through Ohio's 99 House districts and 33 Senate districts. There are over 350,000 college students, 600,000 or more parents of students, and hundreds of thousands of alumni—all of whom presumably are interested at least slightly in the fate of higher education. If higher education cannot make its case for adequate support with these groups, then I suspect it doesn't have a case to make.

A lobbying organization for higher education must figure out a way to reach, probably by mail, these thousands of potential constituent "lobbyists." It must inform its supporters of the issues and call for specific contact (letters, telephone calls, telegrams, etc.) with legislators in support of higher education. It must supply names, addresses and phone numbers of legislators. It must follow up with reports on the voting records of individual legislators. Perhaps it should send out, at election time, reminders of those voting records.

"If higher education cannot make its case for adequate support with these groups, then I suspect it doesn't have a case to make."

How would I set up such a lobbying organization?

I would establish a private, non-profit but non-tax exempt corporation. To avoid any possible criticism, no public funds would be used. Financing would be from individual donors, alumni associations and the nominal membership dues of organization members.

It is ironic that many state university presidents spend much time wining, dining and flattering wealthy alumni so as to create discretionary funds with which to put academic frosting on the university cake. Meanwhile, the cake itself is crumbling because of inadequate basic state support. If university presidents would invest equal time in an effective lobbying organization, the returns would be far greater.

For governance of the lobbying organization, I would seek a board with participation from all segments of public and private higher education—presidents, faculty, administrators, students, parents, alumni. The board would avoid areas of disagreement within higher education such as public vs. private, commuter schools vs. residential campuses, etc. Instead, the board would agree on a few broad goals for all of higher education.

The next step would be the hiring of an experienced, professional lobbyist, preferably not an educator, to direct the organization. Then the mailing lists of faculty members, students, parents and alumni could be compiled. Finally, the lobbying organization could go to work with the three-pronged approach already outlined—creating a better attitude toward higher education among legislators and the public; providing technical assistance for legislators on matters concerning higher education, and, most important, serving as a catalyst for communication between legislators and their constituents.

The lobbying organization would, I'm convinced, foster a much more positive feeling toward higher education among legislators and the public.

It would, I'm confident, produce more adequate financial support for higher education.

And it would be doing so by understanding, *respecting* and making use of our American system of representative democracy in a way dozens of other interests have employed successfully for years.

After 26 Miles, What's Another 385 Yards

PHOTOS BY DON STOUT

Carl Hatfield, winner of the 1973 Athens Marathon.

There is a song about the Bowery Grenadiers who can "run like the devil, when the ground is level, for about 400 yards". My limit is no more than 100 yards and that isn't accomplished with ease, so imagine my thoughts about marathon races.

For the uninitiated, allow me to explain that a marathon is run over a 26-mile, 385-yard course. Granted, no one should "run like the devil" over such a distance, but a Greek scholar of my acquaintance tells me that that is what happened originally. In the fifth century B.C. the Greek army marched out of Athens to meet the invading Persians in a decisive battle on the Plains of Marathon, roughly 26 miles across the neck of a peninsula from the city. Through some innovative military strategem the Greeks roundly defeated the Persians. Then they realized that the Persian fleet, which had lain off shore during the battle, had evacuated the remnants of the Persian army and was sailing around the peninsula to attack undefended Athens. In order to outflank the fleet, the Greek army, in full battle gear and having just ended a pitched battle, undertook a forced march, in effect nearly *ran*, back across the peninsula to the city. They arrived only slightly in advance of the Persians, but the army's presence (though they could hardly have been in any condition to fight) was enough to discourage the invaders. The fleet didn't even put in to shore.

However, there is a popular misconception that marathon races were started in honor of a Greek runner named Pheidipides who was reputed to have run to Athens from the Plains of Marathon to announce the victory over the Persians. According to the legend, Pheidipides gasped out "Victory is ours! Athens is saved!", collapsed and died on the spot.

My scholarly friend tells me such an idea is preposterous because no fighting Greek of those times would have succumbed to such a piddling bit of exercise. In fact, Pheidipides actually ran 152 miles to Sparta (it took him two days) to try to elicit aid against the Persians, and he arrived in fine shape. Back there in the fifth century B.C. runners were sent out as regularly as telephone calls these days. So there really would be nothing spectacular about a messenger carrying back news of the victory, but a whole army, and after developing a whole new battle method, that was something to commemorate and marathon races were included in the Olympic games. When the modern Olympics started in 1896 they even went so far as to run the race over the original course from the Plains of Marathon to Athens. With the Olympics changing from country to country the distance of

PHOTO BY HARRY SNAVELY

a marathon varied until 1912. That year the official course was measured off at an even 26 miles. Then it was discovered that the royal box was 385 yards beyond the finish line. Of course, there was nothing for it but to *move the finish line!* In 1924 the distance was officially fixed at 26 miles, 385 yards and has remained there since.

For reasons known only to God athletes continue to run marathons. The Boston Marathon, considered a classic, was begun in 1897 and attracts runners from all over the world. Among the faithful were a half dozen or so from the Ohio University area who drove to Massachusetts each spring in order to take part in the grueling contest. One of these was Ellsworth Holden, an instructor in quantitative methods at the University.

As Holden continued to participate in the Boston Marathon he kept asking himself—Why drive all that distance from Ohio when a marathon might be established in Athens? After all, what more fitting place? Finally, thought, deed and circumstance combined to produce the Athens Marathon. Holden had shared his thoughts with a number of people in Athens, principal among them the Hockhocking Track Club. The idea of a marathon was seized upon with enthusiasm and soon a variety of people were caught up in the plans. The University's presence in town made available qualified personnel in athletic training, health services, security and publicity fields and volunteers from all these areas stepped forward to aid the project. Before long the mayor's office, the county engineer, the Ohio State Highway Patrol and several Athens service organizations were helping.

Anna Louise Hitt, the first woman to participate in the Athens Marathon.

In 1967 the first Athens Marathon was run, over a course with classic overtones—through Troy, Rome, Canaan and Carthage townships on its way through Athens County. There has been a slightly different course each year since then, due to Hocking River relocation and the wish to avoid taking the runners along busy state highways, but Holden hopes this year's course will be permanent. Running a different course each year can have a negative psychological effect on the runners. Slogging along mile after mile, all alone, gets to be awfully discouraging if there aren't even any familiar landmarks by which to check progress.

I asked about the psychology of the marathon runner. Why does anyone take it up in the first place? Holden countered by asking why someone takes up stamp collecting or skydiving or fancy needlework. It just has a certain appeal for some people. Part of it is the exercise, but for that alone one could jog. Part of it is the challenge—Can I really last the distance? Of course, by the time a runner enters himself

in an established race, with any serious intention of trying to win, he KNOWS if he can last the distance. A serious marathon runner does a specific type of training. He doesn't skip around the local track six or seven times a week. He does lots and lots of running, usually 20 or more miles at a time, several days a week. Sprinters train to develop speed without much endurance. Marathon runners train for endurance with little emphasis on speed, though winners of the Athens Marathon have averaged about two hours and 20 minutes over the course.

Weather is a definite factor in marathon races. Most of them, and there are perhaps as many 75 in this country, are run in the early spring or the late fall. The few races that are run in the summer start as early as six in the morning because heat has a devastating effect on the runners. On the other hand, chilly or even cold weather, once the race is underway, is uncomfortable only for the officials and the spectators. Spring was chosen for the Athens Marathon more or less on a flip-the-coin basis. Once the season was decided upon, the date of other races, particularly the Boston Marathon, was a matter of consideration. Runners need several weeks' recuperation after one race to feel ready for another. The fledgling Athens Marathon would lose Boston Marathon hopefuls if the races came too close together.

Evidently a wise choice was made in establishing the Athens Marathon. Marathon runners are always looking for races and the Athens contest has been growing each year, drawing runners from an ever-widening area. The first race had a field of 43; this year's race had 96, including the first woman. It isn't common to see women in marathons and the officials of the Boston Marathon actively discouraged women from participating until recent years. Occasionally a determined female would join the Boston runners just as the starting gun sounded, but officials stationed along the route would unceremoniously haul her out of the contest. The Athens Marathon committee welcomes all runners who are interested in joining.

To the winner of the Athens Marathon, male or female, goes a trophy that is perhaps unique among marathons run in this country. Several years ago Dr. William Kaldis from the University's History Department, made arrangements with the Greek city of Athens so that each year the winner of the marathon is crowned with a genuine laurel wreath from Greece. It is a gift from the people of Athens, Greece, to the people of Athens, Ohio, and represents the traditional trophy awarded to the winner of the ancient Greek games. *PLB*

Lavendar-edged flowers of trailing arbutus cluster among leathery, evergreen leaves.

Nature's Fragile Artistry

Text and photos
by Don F. Stout

Since mankind will always be a minority of this living earth community, we all could benefit by reaching a degree of understanding about our cohabitants. I would like to share some of the personal excitement I feel as I photograph the fragile artistry of the natural world around us.

To begin to appreciate the subtleties of nature, we must learn not merely to look, but to *see*. No path appears the same when travelled in different directions or at different times of day. There, a raccoon stopped to drink; here, a beaver chewed the bark from a sapling, and over there a deer lay throughout the daylight hours. A buck deer, no doubt, for he rubbed the velvet from his horns against that branch. Farther along, a dead tree has been nearly demolished by a pileated woodpecker in his insatiable quest for grubs and beetles.

Wildflowers are perhaps the most obvious and beautiful manifestation of the diversity of habitats around us. It is the combination of the environmental elements—water, light, temperature, soil composition and acidity—that determines where each of Ohio's nearly 2,300 varieties of flowering wild plants will grow.

Beneath the broadleaf deciduous hardwood forest the early spring wildflowers bloom and hurry into leaf taking advantage of the sunlight before the trees form an opaque canopy later in the season. *Lavender bittercress* and *saxifrage* are early harbingers of spring.

At this time of year the sides of ravines and steep hollows are often solid masses of *trillium* and *dutchman's-breeches* interspersed with the striped spathes of *jack-in-the-pulpit*. In the damp areas along the streams and creeks *bluebells* hang in clusters and *yellow trout lilies* carpet the ground. *Blue-eyed Mary* bursts into a brief profusion of bloom that often appears as a blue haze from a distance. ♂

Tightly curled fern fiddleheads will soon unroll and grow to full-sized leaves.

Nearly full-grown Monarch caterpillar feeds voraciously on butterfly milkweed blossoms.

On the drier slopes are clumps of *bloodroot* and *wildginger*. The *eastern columbine*, sometimes growing in pure sand eroded from the rock, dangles its intricate blossoms from the cliffs.

Farther above the ground *spicebush* twigs are bunched with yellow blossoms and *swamp maples* blaze with tiny scarlet tendrils. Magenta clusters along the branches of *redbud* trees dapple the still nearly leafless woods in mid-April.

It is usually in May, however, that the wild plants reach their peak of display. In many of the sheltered valleys the early spring flowers are still in bloom, while on the sunny ridges summer flowers begin to emerge, and the hiker and flower fancier have an opportunity to view the maximum color and variety in wild bloomers.

The brilliant *red catchfly* sprinkles the woods and clearings with spots of red color among the lavender of *wild geranium* and the bluer *woodland phlox*.

One of the most brilliant wild flowers, the orange *butterfly-milkweed*, seems to thrive in hard, clay soil and in late May and June it brightens the fields and roadsides along with *hawkweed* and *penstemon*.

In the deep shadows beneath the pine forests is a different kind of habitat, and here can be found the delicate frosty blossoms of *partridge-berry* and *wintergreen* (the woodsman's chewing gum).

The oak-hickory forests of Ohio provide ideal habitats for plants which require strongly acid soil, such as *rhododendron*. The waxy, bell-shaped blossoms of wild *blueberry* sprinkle these slopes and *mountain laurel* adds its own unique blossoms. Parasitic plants such as *squawroot* find nourishment in the oak roots beneath the thick mulch of leaves.

Many people are surprised to learn that more than 40 species of orchid grow in Ohio, the largest and best known of which are the *lady's-slipper* and *mocassin slippers*. Although some varieties prefer dry-acid slopes and heavy shade, others thrive in wet bogs or cool hollows. The *showy orchis* pokes its purple-hooded blossoms from the rich wood soil among the umbrellas of *May-apples*.

The *Adam-and-Eve orchid* is seemingly out of step with the seasons since its single green striped leaf grows in the fall, and withers away in the spring just before the flower stalk rises. The unfortunately named *rattlesnake orchid* is an evergreen plant whose leaves have a distinctive lined pattern which must have been thought to resemble the markings on its namesake.

A class of plants that have no flowers, but are among the most colorful and interesting found in the woods, is fungi. They vary in size and structure, as well as in color, ranging from white and buff through green and purple, to brilliant yellow and scarlet. The environment of these marvels of specialization is so tenuous that some species appear above ground, mature and begin to decay in just one day. Others, such as *shelf fungi*, are quite hardy and live for years on tree trunks while acquiring a soft green covering of mosses.

Puffballs are appropriately named for a smoke-like cloud of spores which some varieties "puff out" when squeezed.

Lichens are a unique combination of a fungus and alga living together in mutual benefit. These primitive plants, in their symbiotic arrangement, survive hot, dry seasons and are able to grow in areas where other types of plants do not compete.

As you might expect, these specialized plant forms are generally found on exposed, dry slopes, tree trunks and rocks, although some grow intermingled with mosses in moist areas. The misnamed *reindeer "moss"* is really a *lichen* widely found in Ohio.

Even in winter months some of the usually gray-green lichens begin to propagate. The brilliant scarlet fruiting tops of *British soldiers* or *red crest* protruding through thin snow on wind-blown rocks, appear at first glance to be miniature harbingers of spring.

* * * * *

Some flowers that we now find wild are not indigenous to the western hemisphere. They were brought here mostly from Europe by the early settlers, usually as garden herbs and spices. It is often possible to locate the site of a pioneer home even after all traces of the wooden structure have disappeared, primarily by the types of plants found growing in the vicinity. The final proof comes in finding a well or foundation stones, but it may be the plants and trees which give the first clues of where to search for a cabin site.

As frontier families moved and deserted their gardens, these garden plants escaped to the wild and now, after nearly two centuries, have become naturalized, with some species more widely distributed than original wild plants.

Although some of these foreigners, such as the *tawny day-lily*, are among our most beautiful wild flowers, many others are unable to compete with native plants in their wild habitat. These introduced species are primarily confined to disturbed areas and wasteplaces in cities and roadsides and are included with plants commonly considered "weeds", such as *ground-ivy* and *dandelion*.

While the common name often describes some physical aspect of the plant, some names refer to the medicinal properties of or disease thought to be cured with extracts from the plant, such as *colic-root*, *toothwort* and the omnipresent *heal-all*.

There are people even today who claim that a tea brewed from *snake-root* will help rheumatism and that *boneset* is sure to cure the common cold and nearly every other ailment. Although some plants contain compounds of medical value, the uses of which are still being evaluated, most of the medical properties originally attributed to the herbs were arbitrarily based on legend and superstition.

The basis for these supposed curative powers often derived from the doctrine of signatures, an ancient theory that maintains plants exhibit visible properties indicating their appropriate use. One of the best examples of this method of naming is *liverleaf*, a plant used for centuries in the treatment of liver ailments because of the shape of its leaf. This symbolism is perpetuated further in the scientific name, *hepatica*—the Greek word for liver.

Stubbly textured sprouts from the tip of walnut twig form whimsical shapes that sometimes resemble folded hands.

Moisture condenses on the inside of flower-of-an-hour seed capsule as morning sun illuminates the translucent membrane.

Growing on the forest floor, a fragile fungus' graceful shape resembles miniature pleated parasol or picture hat.

Don F. Stout is director of publications at Ohio University. He graduated from OU in 1951 with a bachelor's degree in photography and design and has worked in commercial and newspaper photography and with a graphic design studio. Since he assumed the directorship in 1964 the Office of University Publications has received several awards of special merit. Stout's personal work has earned numerous awards including the Best of Show awards from the Columbus Art Directors Club. His photographs have won awards from the Associated Press, Ohio Press Photographers and others. Eclectic naturalists and ardent conservationists, Stout and his family spend considerable time wandering through the Ohio hills in search of wild plants.

The Chinese placed much emphasis on the mystical, as well as medical, power of *ginseng*. The export of roots of this plant provided an important source of income in Ohio during the 19th century, but over-collecting has so depleted natural sources that today it is difficult to find in the Ohio woods.

Many other wild plants not now extinct may become endangered species due to loss of habitat and indiscriminate picking. Although Ohio still has no laws protecting its indigenous plants, flowers like *yellow lady's-slipper, wood lily, shooting-star* and *fringed gentian* are in need of protection from man if they are to survive.

* * * * *

While many other areas of the nation are being rapidly covered with freeways and shopping centers, a different type of metamorphosis is taking place in southeastern Ohio as the land again assumes a verdant mantle. Farming has been discontinued on many of the hill farms with their steep, rocky fields so laboriously cleared of virgin forest nearly two centuries ago. Already nearly half the acreage again is covered with woods and forest. It is often possible to find within a few hundred yards, a full range of reverting habitat from fields and meadows through coniferous growth to mature hardwood forest. Each stage in this succession of land to its climax state has a particular community of plants. Many species live in harmony rather than competition, and these associations provide clues as to where plants of the same community can be found.

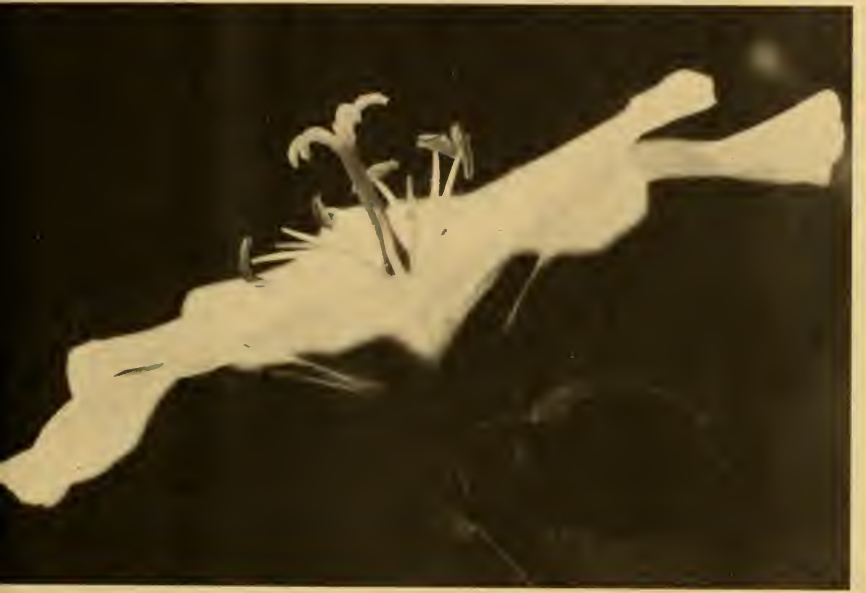
This Ohio hill country is an ideal region in which to find wild plants and observe nature. Here the hilly terrain with narrow valleys and rocky ravines, eroded from sedimentary rocks formed eons ago in primordial seas and deltas, provides a great diversity of habitat for both flora and fauna. It is the northern limit of many southern-type plants as well as the southern limit of many species found farther north (except in the mountains) such as *yellow birch*.

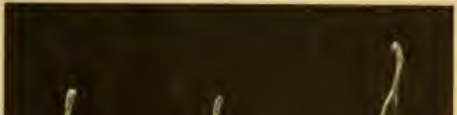
Even species rapidly disappearing in other areas still survive here. It is yet possible to find *cardinal lobelia* and *Canadian lily* along the streams, and on acid hillsides are hauntingly fragrant *trailing-arbutus*. The rare *walking fern* can occasionally be found clambering over shaded limestone outcroppings.

Of course, not everyone can find the wild forest virtually in his backyard as one can in southeastern Ohio with its numerous state parks and hundreds of acres of public forest and wildlife areas. But even the most dedicated urbanite cannot entirely isolate himself from nature. Cities still have their birds, insects and wild plants that one may encounter while visiting the park, walking the dog in a vacant lot or pulling crabgrass in the yard.

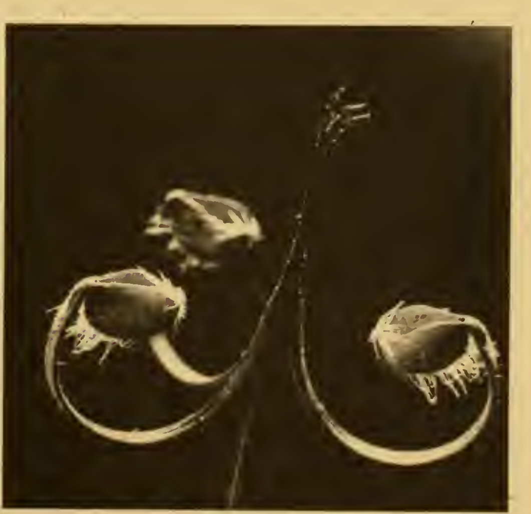
Perhaps a large part of the satisfaction of acquaintance with nature comes from personal discovery and observation*. So, if these photographs and rambling comments have stirred your curiosity about natural phenomena, look around and *see* them for yourself. ❧

**If you are interested in finding and identifying wild plants, you will find a good field guide from your local bookstore will be more helpful than one of the larger flower picture books.*

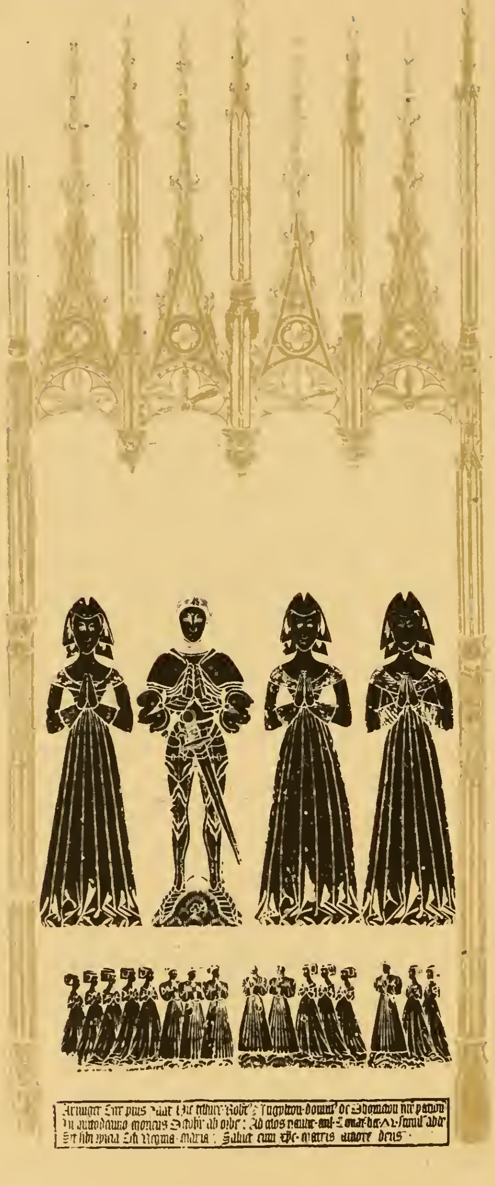


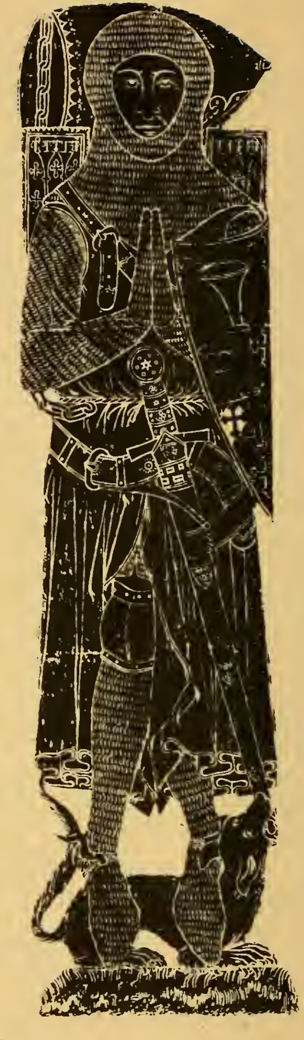


Wild Geranium blossom forms purple pinwheel when viewed from the edge, top photo. After petals fall, second photo, appropriateness of plant's common name, cranesbill, becomes more apparent. Later in the season when seeds ripen, outer layer of pistil splits, releasing seeds as the empty pod sections curl upward toward tip, third photo.



The Ingylton Brass, a splendid example of late 15th century plate armor.





Sir Roger de Trumpington. Fine example of late 13th century chain armor. The engraving, set on a table tomb, has not been worn down and is in excellent condition (see front cover for detail).

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